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IRVING HALL.

Crowds at Mr. Harrison's popular Sunday evening concerts are matters of course, and the last was no exception to a general rule in that respect.

The selections for orchestra were Mozart's pleasing Symphony in D, the Introduction and chorus from "Lohengrin," the popular overture to "Wm. Tell," and the ever charming Allegretto from Beethoven's 8th Symphony. While all these were performed satisfactorily to general appreciation, blemishes attendant upon imperfect preparation appeared, especially in Mozart's Symphony, which lacked its required smoothness and perfection of individual contributions to its smooth and graceful harmonies.

Mme. Johansen's selections afforded less opportunity for critical estimation of her finished vocalization and perfect method than at the previous concert, yet her school and style prevailed to give that accomplished vocalist hearty approval.

Mr. Pollack's baritone—as then shown—is very light and ineffective, yet he proved, by his use of it, good teaching and tasteful conception of the music confided to his illustration. When he gains proper confidence, better results will no doubt follow.

DRAMATIC.

WALLACK'S THEATRE.—This fashionable and popular house reopened last week after quite a brief recess to brush away its summer season's dust and construct a new stage adapted to ruling taste in sensation and spectacular entertainments. The inaugural performance for its long season, was a translation by Mr. B. Webster, Jr., from V. Sardou's comedy, which has taken Paris remarkably full, by its well contrived satire and keen reflections upon fashionable and newly enriched life in that gay capital. Its title, "The Fast Family," indicates the strong and vivid contrast presented by the movement, situations, and current action of Sardou's take-off, with that presented in "The Serious Family." Both these dramas have a purpose toward reforming the morals and conforming the human life to sound principles and their consistent practice. The plot is slight, and its working seems rather to drift on with the current of household events, than conformable to any prescribed rule or formula.

For such a work the dialogue is remarkably good and natural for the parties to utter; the movements follow up well the ethics propounded by Monsieur Benoiton and inculcated upon his offspring. It has excellent flow and smoothness, while many phrases and words even, carry with a vast amount of force and sharp point. In the performance we witnessed, however, that hitches, and feeble attack of key notes for important situations or narrations meant to carry on the elucidation of the author's plan for satirizing folly into reform, were too frequent and obvious for thorough satisfaction of critical judgment. Some members of the company are clearly inadequate to the positions given them, and they break the charm which smooth, finished acting and utter-

ance ever give to a dramatic performance. Passing them without special notice, we comment upon those who evince stage aptitude, intellect, and befitting treatment of their text.

Miss Madeline Henriques gained by her enactment of Blanche Didier another step upward in artistic rank, as she marked it by repose of manner, command of emotion, and intellectual reading of that part, a decided advance beyond any former impersonation she made here. If her position as first lady in Wallack's Theatre were ever disputed by rivals or their especial friends, her right to maintain it there, after that proof of talent, perfecting rare natural gifts, must be instantly conceded. Miss Morant finds in Clotilde her best opportunity to win favor in a high class New York theatre. The author of this play could not desire a better reflection of his ideal. Rose Benoiton had fair representation from Miss Jennings, and the male specimens of "Young France" were admirably presented by Misses Barrett and Chapman. The latter, as Fanfan, literally took the stage from all others when she was present, by a really wonderful performance of that precocious chit, getting a decisive recall after one brilliant exhibition of talent—an honor granted to no other actor. Mr. John Gilbert is sterling dramatic coin, and never appeared more sterling than as Mons. Benoiton. Mr. Frederic Robinson does Frederick Benoiton well. Chas. Fisher, as the omnipresent and (to the plot) all important Viscomte de Champnoise, is adequate save in respect to his enunciation, which for a polished and highly educated comedian, often vexes by its indistinctness and careless use of modulation and inflection. As first comedian and stage gentleman, his elocution should be of the most unexceptionable character and style. George Holland retains much of his ancient humor and faculty of impressing his public with its point and nicety. His son and Benoiton's nephew were passably represented.

The stage direction at this house is ever acceptable to even a fastidious taste, in sets and *mise en scène*. Mr. Selwyn's accession to that very important department has, if we may judge from the first show of his direction, not impaired the extraordinary hold upon public favor which every detail appertaining to stage movement at Wallack's Theatre has justly acquired. The orchestra shows that cheminantes are not always objectionable in music, for now the muster of musicians and the effect of their exertions attain quite a respectable degree of heed from a public which for months past had despairs of hearing even a semblance of the compositions attempted, professedly for their enjoyment.

NEW YORK THEATRE.—Messrs. Smith and Baker evince good perception of public taste and requirement from a theatre devoted to light and pleasing entertainment. Variety hath charms, and when that variety is so well provided as in their administration, public interest and patronage must speedily run favorably toward a new and deserving enterprise. On Monday evening last, Danee's petite comedy—A Fine Old English Gentleman—was produced there, with Mark Smith in his great character—Squire Broadlands—and clever support in subsidiary parts, besides a remarkably excellent enactment of a character, all important to the plot and movement of that play. Mark Smith rightfully maintains by universal suffrage, exclusive command over the part of Squire Broadlands in American theatres, and his patent

right to its possession was amply vindicated at the New York Theatre on that occasion, so amply indeed as to set all competition at defiance. His performance of it is so artistic, yet natural, genial and apposite, that grateful remembrance of a luxury in art will ever cling to it. His realization of a broadly-hummed character was however anticipated by all present. Not so, the most admirable personification of an old-school English housekeeper, by Mrs. Marie Wilkins, and the unexpected gratification which many derived from her "Temperance," was, therefore, even more keenly relished by fastidious judges of dramatic art. We have never witnessed a more smooth, polished yet truthful and life-like enactment of such a character, and very seldom has any one attained the perfection of artistic refinement and finesse in that line, which she charmingly exhibited on Monday evening. The other parts were cleverly sustained, and Mrs. Gomersall's "Fanny" contributed to her already great popularity here, although "Old Towler" is somewhat beyond her vocal means and not exactly in her best style of vocalization.

A burlesque followed under a queer title, which has some good jokes, clever local hits, and taking parodies upon current operatic and more popular music, such as Ethiopean melodies. Verdi's famous "Miserere" is placed in a ridiculous plagiaristic light by collating with an old tune, and one exciting concerted piece from a tragic opera is worked up to a tearful intensity of exaggeration and enthusiastic re-demand by the *debutante* from Australian theatres and her apt coadjutor in extravaganza singing and histrionic illustration. Miss Fanny Young presents a high front as Lady Bell, burlesques in song and corresponding action in very pronounced and sensational style and with unlimited freedom of manner and attitude. Her stature is great, so are her motions of voice and person, stock of confidence and self-reliance. With these rare *artistic* qualifications she brought down the house quite often and obtained a decided recall after the *finale*. Miss Mandeville's "Lord Lovell" needed only tolerable equality of stature with his bride to make it very acceptable, her idea of free acting, expression and stage movement, being excellent, her manner befitting the part, and her comely appearance propitiating the public eye.

In other respects, musical, scenic, and histrionic, the piece had good presentation except an occasionally perceptible embarrassment in Mr. Baker's very essential character.

The genuine "Doctor of Alcantara," unadulterated, unapproachable and warranted by its arranger, will soon be produced here, with all the accessories it needs to give a performance of such a work, entire success.

GOING WITH THE TIDE.

The tide is ebbing,
The light has come;
And the restless spirit
Is going home.
Just as the sun
Mounts o'er the land—
Just as the waves
Roll down the sand,
And the hurrying waters
Rush out to sea,
A soul will be passing,
Silently!